DOCUMENT RESUME

ED 289 376 FL 017 090

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TITLE Helping the ESOL Writer: Constructive Feedback.
PUB DATE Nov 87
NOTE 20p.; Paper presented at the Annual Meeting of the National Council of Teachers of English (77th, Los Angeles, CA, November 20-25, 1987).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Communicative Competence (Languages); *English (Second Language); *Feedback; *Limited English Speaking; Second Language Instruction; Second Language Learning; *Teacher Response; Teacher Student Relationship; Writing (Composition); *Writing Instruction; Writing Skills
IDENTIFIERS *Error Correction (Language)

ABSTRACT

The English teacher encountering a student of English as a second language (ESL) with significant writing problems must find an appropriate way of responding, finding a balance between being overly sympathetic and being overly concerned with correctness. ESL students are learning English from many sources, not just the teacher, and the teacher's job is less to teach English than to coach students as they modify their own idiosyncratic versions of the language to approach the standard form. Responding effectively to ESL writing is similar to responding to native English writing, with some important differences. Some are cultural and involve the student's background knowledge, internalized rhetorical patterns, and assumptions about the world. Most significantly, ESL writers need more help with the language. Written feedback should not overemphasize grammar. The feedback should be short, focused, positive, and corrective. Error correction should treat errors as a natural part of language learning and should be clear and neatly written enough to help rather than confuse the student. (Appended are six handouts for practical guidance to teachers, including an annotated bibliography.) (MSE)

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Helping the ESOL Writer: Constructive Feedback

Janet G. Graham
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In preparing this presentation, I made a couple of assumptions. One was that the audience, you, consisted primarily of English teachers who were not specialists in English-as-second-language teaching. The other was that you have at one time or another been confronted--like me--with an ESL composition that made your heart sink, the kind that makes you ask yourself, "Oh my gosh, what can I do for this student? Where do I start?" What I hope to do today is to give you some practical suggestions for responding to such compositions and to ESL student writing in general.

I will not recommend two tempting and fairly common ways of responding. One is to be "Mr. or Ms. Feelgood," to simply say warm and sympathetic things to the writer, give a respectable grade, and ignore all errors all the time. After all, we can tell ourselves, the poor kid is having a hard time and I haven't been trained to teach ESL. The other way I do not recommend is to see ourselves as "The Exterminator," a fearless wielder of the red pen, determined to note and eradicate every offense to proper English.

The two extremes--making almost no corrections and making too many--both produce unsatisfactory results. Mr. or Ms.

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Feelgood can produce writers who like to write and are fluent enough but who have a very hazy understanding of the way English works. Worse, their language errors can become "fossilized," becoming increasingly difficult to overcome, because the writers are not even aware that they are making errors. On the other hand, correcting every error all the time can produce equally harmful results. An "Exterminator" can strike fear into the heart of ESL writers, making them so concerned with correctness that they cannot think of anything interesting or sensible to say.

What I should like to propose is a middle path between the paths of Mr. or Ms. Feelgood and The Exterminator. But in order for it to make sense, I need very briefly to review for you recent ideas about the acquisition of a second language.

Second Language Acquisition

First, it's important to know that acquiring a second language is not a matter of simply learning the correct behavioral responses to certain stimuli (as it used to be viewed in the fifties and sixties). Language acquisition is now understood to be an active cognitive process. As people learn a second language, we believe, they constantly form hypotheses about the language being learned, or the "target language" (in this case English). As the learners receive more and more input of the target language, and some corrective feedback, they prove or disprove these hypotheses; they form a series of

"interlanguages," or their own versions, if you will, of the target language. As their interlanguages approximate the target language more closely, the learners become more and more proficient.

It appears that second language learners, if they are sufficiently motivated and free from anxiety, will acquire the target language even without formal instruction if they given plenty of the right kind of language input and plenty of opportunities for using the language and receiving feedback. Evidence for this is that there appears to be a natural order of acquisition: in other words, children and adults alike, no matter what their language background, appear to acquire grammatical structures in much the same order, whether or not they receive formal instruction. (Handout #3, which you may want to look at later, shows the sequence of acquisition of some structures.)

Why is this important for us English teachers to remember? We have to remember that our students are receiving English input from many sources, not just us. As they do so, they are forming their own hypotheses about how the language works and actively forming their own personal versions of English. Their control over linguistic structures will develop in a fairly predictable sequence, no matter what we do in class. For these reasons, we need to remember that our job is not so much teach them English as it is to serve as coaches or facilitators as they themselves modify their own idiosyncratic versions until their versions

come closer and closer to "real" English.

So instead of seeing ourselves as Mr. or Ms. Feelgood, or The Exterminator, let me suggest that we might best see ourselves as Coach, or Facilitator.

Differences in Responding to ESL Writing

In many ways, responding effectively to ESL writing is much like responding effectively to native-English writing. However, there are important differences between ESL writing and native-English writing. Some of them are cultural. For one thing, ESL writers may have very different assumptions about the world than native-English speakers. Also, they may not have the same background knowledge. And they may have internalized different rhetorical patterns from listening to and reading their native languages. Another difference is that even more than for native-English writers, our written comments and corrections need to be simple and clear.

The most significant difference, perhaps, is that ESL writers have a greater need for help with the language than native-English writers have.

Written Feedback--General

Because of ESL writers' greater need for language help, many English teachers lose sight of their other needs. So before I turn to suggestions for helping with the language, let me briefly turn your attention to Handout #2. Under "Written Feedback--

General," I have listed some suggestions that apply to written responses other than language corrections. After each suggestion, I have given the name of an author or authors who have made the suggestion. (Handout #1 contains an annotated bibliography.) I think all the suggestions are important, but in the interests of time, let's just look at Numbers 1 through 5.

First, as Ann Raimes and Vivian Zamel (two influential writers on ESL writing) remind us, we need to demonstrate that we believe that what our students say is at least as important as how they say it; in other words, we have to be careful not to overemphasize grammar and mechanics. Second, we ought to keep our written comments short and focused. George Hillocks, in his recent book Research on Written Composition, surveyed the research on written responses to writing and found that much of what teachers write is not only not helpful, but is actually harmful to our students. Many researchers on written responses also tell us that we need to keep our comments "text specific;" that is, we need to offer specific reactions, suggestions, questions, and strategies for the particular text that we are reading, not vague, global prescriptions. Fourth, it seems pretty clear that we need to offer positive and corrective comments rather than negative ones. I'm almost embarrassed to make the fifth point, because it seems so obvious--but I will to make it anyway, because it is so important. And that is that we need to be very careful not to demoralize our ESL writers by defacing their compositions by messily scrawling a multitude of

corrections and comments.

Again, I hope you'll read the other suggestions in Handout #2.

Error Correction

All right, now for the language. What do we do about all those errors? I have given a number of suggestions in Handout #2, and again, I think they are all important and I hope that you will read them. But there are two primary points that I should like to make.

The first point is that errors are natural. They are a natural part of learning a language. As Kroll and Schafer say (#1 under "Error Correction"), instead of "viewing errors as pathologies to be eradicated or diseases to be healed," we should view errors as "necessary stages in all language learning" and as clues to what we can do to help the language learner.

The second point I want to focus on is that we must be extremely careful that our written comments and corrections help rather than confuse the writer. With ESL writers even more than with native-English writers, teacher corrections and comments appear often to be not only ineffective but actually harmful. To make sure our responses to the language are helpful, we need--if we decide to mark errors at all on a particular piece of writing--to do a number of things. First, we need to focus on only a few kinds of errors (or even just one kind) on each composition that we choose to correct. Unless the writers are

very advanced, correcting every error is too confusing because there is simply too much to attend to. Second, we need to make our corrections extremely clear, short, and legible. I believe there is no one best system for marking errors, but I have given samples of various correction techniques in Handout #4. Third, it's important that we differentiate between true grammatical or lexical errors and mere awkwardnesses. Many a student has come to me confused because a teacher has crossed out and replaced a construction that is technically correct, although perhaps graceless or slightly unidiomatic. My technique for indicating that there might be a better way to say something is to enclose the awkward phrase with parentheses and write my suggestion above it. (Of course, I explain what this means to my students.) The last suggestion I want to make here is that--particularly if you have not studied the structure of English linguistically, from the outside, so to speak--you need to be very careful about making generalizations about the language. It is so very easy to be wrong and to confuse rather than help the writer. Instead of generalizing, it is often better to refer the writer to the appropriate section in a grammar text or handbook. (See the bibliography for some suggestions.)

Conclusion

I'd like to end by urging you to look at the handouts and even to read the bibliography because I think the comments will give you a fairly good idea of what the experts in composition

and ESL are saying. I'd also like to say that by giving your students plenty of opportunities for communicating in written English and by following the suggestions in Handout #2, you can give your ESL students invaluable help in becoming proficient writers in English. Finally, I'd like to call your attention to Handout #6. Here, I've written a series of steps you can take the next time you are confronted with an ESL composition that fills you with dismay, steps that will help you to provide the student with helpful, productive feedback.

Handout #1
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NCTE Convention, 1987

HELPING THE ESOL WRITER: CONSTRUCTIVE FEEDBACK

BIBLIOGRAPHY

Cummins, Jim. (1986). Empowering Minority Students: A Framework for Intervention. Harvard Educational Review, 56, 18-36.

Argues that language minority students can be more successful if teachers a) see their role as adding a second language and cultural affiliation rather than replacing the students' primary language and culture, b) encourage parent participation, c) foster independent learning by a collaborative approach which focuses on meaningful language use rather than on the correction of surface forms.

Dulay, Heidi C., Marina Burt, and Stephen Krashen. (1982). Language Two. New York: Oxford.

Presents in readable prose much important information about second language acquisition and learning, including useful chapters on the language environment and acquisition order.

Fathman, Ann K. (1975). Language Background, Age and the Order of Acquisition of English Structures. In Marina K. Burt and Heidi C. Dulay (EDs.), New Directions in Second Language Learning, Teaching and Bilingual Education. Washington, DC: Teachers of English to Speakers of Other Languages.

Reports on a study of 120 Korean and Spanish students 6-12 years old which found that the sequence of structures acquired was similar in many ways to the sequence found in other studies. Age and language background did not seem to have much effect on the acquisition order (except of articles); neither did type of schooling.

Freedman, Sarah Warshauer. (1987). Recent Developments in Writing: How Teachers Manage Response. English Journal, 76, 35-40.

Summarizes the results of a national survey of successful writing teachers and their students. Finds that successful teachers de-emphasize response that comes after a piece of writing is finished, but that students value it.

Hendrickson, James M. (1984). The Treatment of Error in Written Work. In Sandra MacKay (Ed.), Composing in a Second Language, Cambridge, MA: Newbury, pp. 145-159.

Argues that adult language learners can benefit from error correction, and discusses various methods of providing productive feedback.

Hillocks, George, Jr. (1986). Research on Written Composition: New Directions for Teaching. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills and National Conference on Research in English.

Summarizes and analyzes composition research from 1963 to 1982, and makes recommendations for teaching based on the research findings. Of particular interest to those concerned with responding productively to student writing is Chapter 6, "Criteria for Better Writing."

Krashen, Stephen D., Victoria Sferlazza, Lorna Feldman, and Ann K. Fathman. (1976). Adult Performance on the SLOPE Test: More Evidence for a Natural Sequence in Adult Second Language Acquisition. Language Learning, 26, 145-151.

Reports on a study of 66 adult English-as-a-second language learners which found that the acquisition order was similar to that found among children (Fathman, 1975). No significant differences were found between speakers of different first languages.

Kroll, Barry M., and John C. Schafer. (1984). Error Analysis and the Teaching of Composition. In Sandra McKay (Ed.), Composing in a Second Language, Cambridge, MA: Newbury, pp. 135-141.

Explains the error analysis approach to learners' errors. This approach sees language learning as the formation of successive hypotheses about the language to be learned. Errors are natural and result from learners' active cognitive strategies. The teacher's task is to devise better teaching strategies based on recognition of the sources of the errors.

Nygard, Judith Wrase. (1987). Teaching Writing to LEP Students. In ESOL/Bilingual Instructional Handbook, Baltimore, MD: Division of Instruction, Maryland State Department of Education.

Offers an overview of teaching ESL writing and discusses three dichotomies: process vs. product, content vs. form, and grammatical accuracy vs. fluency. Contains a list of competencies in writing for Maryland ESL students and gives many practical suggestions for teaching these competencies.

Raimes, Ann. (1979). Problems and Teaching Strategies in ESL Composition. In Language in Education series. Washington, DC: Center for Applied Linguistics. (Order through Prentice-Hall).

Provides strategies for helping ESL students with grammar, syntax, and rhetoric.

Raimes, Ann. (1983). Techniques in Teaching Writing. New York: Oxford.

Offers many practical suggestions for teaching writing to ESL students, many of which would be useful for native speakers as well. Includes a chapter on responding to student writing.

Raimes, Ann. (1984). Anguish as a Second Language? Remedies for Composition Teachers. In Sandra McKay (Ed.), Composing in a Second Language, Cambridge, MA: Newbury, pp. 81-92.

Argues that writing instruction should focus on "the making of meaning," not on peripherals, such as grammar (although grammar is important). Gives a number of teaching suggestions.

Shaughnessy, Mina. (1977). Errors and Expectations: A Guide for the Teacher of Basic Writing. New York: Oxford.

An extremely influential book that introduced the idea that many errors are the result of incorrect hypotheses about the language being learned. Urges an error analysis approach while at the same time warning against the dangers of focusing exclusively on correctness.

Sommers, Nancy. (1984). Responding to Student Writing. In Sandra McKay (Ed.), Composing in a Second Language, Cambridge, MA: Newbury, pp. 160-169.

Reports on a study of written comments writing teachers made on papers to be revised. Finds that much of what teachers write is not only unhelpful, but actually harmful. Claims that the key to successful responding is that comments be connected to what goes on in the classroom.

Taylor, Barry P. (1984). Content and Written Form: A Two-Way Street. In Sandra McKay (Ed.), Composing in a Second Language, Cambridge, MA: Newbury, pp. 3-15.

Points out the discrepancy between what we know about the writing process and how it is taught. Applies what we know about the writing process to the teaching of ESL students. Warns against overemphasis on language forms and argues that students "need to learn the elements of writing experientially through useful, productive feedback on their own writing."

Vigil, Neddy A., and John W. Oller. (1976). Rule Fossilization: A Tentative Model. Language Learning, 26, 281-295.

Claim that language learners need corrective feedback from native speakers of the language (combined with positive affective feedback); otherwise, theirparticular version of English will become "fossilized" and very difficult to modify.

Zamel, Vivian. (1985). Responding to Student Writing. TESOL Quarterly, 19, 79101.

Examined ESL teachers' responses to student writing and found that marks and comments were often vague, confusing, arbitrary, difficult to interpret, and gave the students a very limited idea of writing. Makes a number of recommendations for better ways of responding.

GRAMMAR TEXTS AND REFERENCE BOOKS

Azar, Betty Schrampfer. (1984). Basic English Grammar. Englewood Cliffs, NJ: Prentice-Hall.

A grammar text for beginning and low intermediate ESL students. Includes explanations, examples, exercises.

Azar, Betty Schrampfer. (1985). Fundamentals of English Grammar. Englewood Cliffs, NJ: Prentice-Hall.

A grammar text for lower-intermediate and intermediate ESL students. Includes explanations, examples, exercises.

Azar, Betty Schrampfer. (1981). Understanding and Using English Grammar. Englewood Cliffs, NJ: Prentice-Hall.

A grammar text for intermediate through advanced ESL learners. Excellent text; very popular with students; especially good on verbs.

Dart, Allen Kent. (1982). ESL Grammar Handbook. Englewood Cliffs, NJ: Prentice-Hall.

Useful handbook with clear explanations for intermediate to advanced ESL learners.

Feigenbaum, Irwin. The Grammar Handbook. New York: Oxford.

Explanations plus exercises for intermediate and advanced ESL learners. Includes an extensive index.

Handout #2
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HELPING THE ESOL WRITER: CONSTRUCTIVE FEEDBACK

SUGGESTIONS

A. Overall Suggestions:

1. Have confidence in yourself. You don't need specialized ESL training to help your limited English speakers enormously.

2. Learn all you can about responding productively to native-English-speaking writers. ESL writers need the same kinds of response, plus additional help with the language. (See Handout #1 for an annotated bibliography.)

3. Remember that writing is an extremely complex cognitive activity involving much more than correct grammar and diction; ESL writers should be encouraged to postpone concern about correctness until the final editing stages of writing.

B. Written Feedback--General:

1. Demonstrate by your comments and corrections that what the writers say is at least as important as how they say it; do not overemphasize grammar and mechanics (Raimes; Zamel).

2. Keep your written comments short and focused (Hillocks).

3. Provide feedback that is "text specific"; that is, offer specific reactions, suggestions, questions, strategies for the particular text you are commenting on. Avoid vague prescriptions, such as "Avoid the passive" or "Be clear" (Hillocks, Sommers, Walvoord, Zamel).

4. Offer positive and corrective comments rather than negative ones (Hillocks).

5. Be careful not to deface the students' compositions (Freedman; Hillocks).

6. Respond as a genuinely interested reader (Zamel.)

7. Try to provide constructive criticism and guidance during the writing process, not merely on the final product (Freedman, Walvoord).

8. Show that you understand that ESL students are adding proficiency in a second language, that they are not language-deficient (Cummins).

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9. Demonstrate a respect for and interest in the students' native cultures (Cummins).

10. Try to help the writers say what they are trying to say, not what you would like them to say. Do not "appropriate the text" (Sommers, Zamel).

11. Relate comments to criteria that you have introduced in classroom activities (Hillocks; Sommers).

C. **Error Correction:**

1. Instead of "viewing errors as pathologies to be eradicated or diseases to be healed," view errors as "necessary stages in all language learning" and as clues to what you can do next to aid the learner (Kroll & Schafer; Shaughnessy).

2. Ask yourself why the writer makes a certain kind of error, and if you can figure it out, explain the reason to the writer (Kroll & Schafer).

3. Limit the marking of errors on preliminary drafts, or the writer will focus on error correction rather than larger issues during the revising (Sommers); instead, point out areas for the writer to attend to when doing the final editing.

4. Do not necessarily mark all errors, even on final drafts; focus on high-priority errors (Hendrickson).

5. Use a combination of "indirect" and "direct" marking: indirect marking merely indicates the presence of an error; direct marking makes the correction (Hendrickson). See Handout #4.

6. Differentiate clearly between actual errors and unidiomatic or awkward English; suggest words or phrases that might be more appropriate or precise.

7. Beware of generalizing about the language; unless you have studied the structure of English from a linguistic point of view, you will very likely be wrong. Instead, say (in reference to a particular error) "This should be..." or "We would say...here."

8. Refer the writer to particular sections in a good ESL grammar text. See Handout #1 for some suggestions.

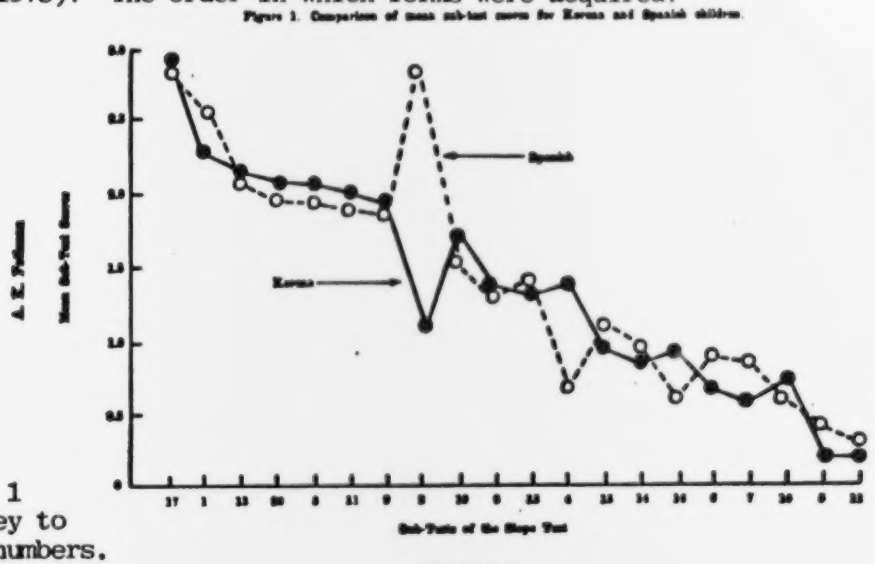
9. Box, or otherwise identify, an incomprehensible passage, and write something like "Please explain this to me."

10. Praise successful use of a newly-learned grammatical form (Cardelle & Corno).

11. Ordinarily, do not to rewrite entire sentences; keep your language suggestions close to the original by making minimal changes.

English-as-a-Second Language Acquisition

Fathman (1975): The order in which forms were acquired:



See Table 1 for the key to sub-test numbers.

TABLE 1
Sub-tests of Oral Production Test

1 Affirmative-Declarative	11 Negative
2 Articles	12 Past Participle-Irreg.
3 Present Participle	13 Subject Pronouns
4 Possessive	14 Object Pronouns
5 Present Tense-3rd Reg.	15 Possessive Pronouns
6 Comparative	16 Plural-Irreg.
7 Superlative	17 Imperative
8 Present Tense-3rd Irreg.	18 Yes/No Question
9 Preposition	19 Wh-Question
10 Past Participle-Reg.	20 Plural-Reg.

Table 2: Krashen, et al. (1976). A comparison of the acquisition order of adults to the acquisition order of children found by Fathman (1975).

TABLE 2*
Sub-Tests of the SLOPE Test Ranked by Mean Score

Children (6 to 14; n = 120)		Adults (n = 66)	
Imperative	2.97	Imperative	2.89
Affirmative	2.43	Plural Reg	2.77
Subj-Pron	2.11	Affirmative	2.74
Plural Reg	2.03	Subj-Pron	2.68
Pres Part	2.02	Preposition	2.67
Negative	1.97	Pres Part	2.66
Preposition	1.92	Obj-Pron	2.50
Article	1.88	Articles	2.44
Wh-Question	1.65	Pl Irreg	2.35
Pres 3 Irreg	1.38	Negative	2.34
Y/N Ques	1.34	Comparative	2.24
Poss.	1.03	Poss Pron	2.18
Poss Pron	1.02	Superlative	2.15
Obj-Pron	.93	Y/N Question	1.97
Pl. Irreg	.72	Past Part Reg	1.94
Comparative	.69	Wh-Question	1.88
Superlative	.63	Pres 3 Irreg	1.65
Past Part. Reg.	.62	Poss	1.22
Pres. 3 Reg.	.23	Pres 3 reg	.77
Past Part. Irreg.	.20	Past Part Reg	.71

*from Fathman, 1975b

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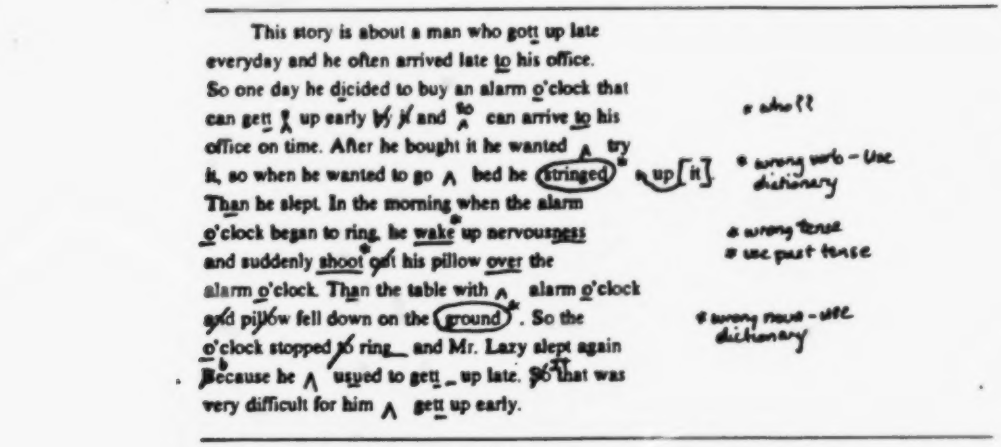
Samples of Various Ways of Marking Errors

From James M. Hendrickson, "The Treatment of Error in Written Work" (p. 150).

In the following sample, a combination of direct and indirect correction treatments is used.



This story is about a man who gott up late everyday and he often arrived late to his office. So one day he dicided to buy an alarm o'clock that can gett ^ up early ~~by~~ ~~it~~ and ~~to~~ ^ can arrive to his office on time. After he bought it he wanted ^ try it, so when he wanted to go ^ bed he (stringed) up [it]. Than he slept. In the morning when the alarm o'clock began to ring, he wake up nervousness and suddenly shoot off his pillow over the alarm o'clock. Than the table with ^ alarm o'clock and pillow fell down on the (ground). So the o'clock stopped ~~to~~ ring and Mr. Lazy slept again ~~Because~~ ^ because he ^ used to gett up late. ~~So~~ that was very difficult for him ^ gett up early.

* who??
* wrong verb - Use dictionary
* wrong tense
* use past tense
* wrong noun - use dictionary

Figure 1. A Sample composition[14]

From Ann Raimes, Techniques in Teaching Writing, p. 152.

5. Establish a set of symbols for indicating clearly identifiable errors. Use them when you know that the student is familiar with which grammatical rule to apply to correct the sentence. Here is a basic list of commonly used symbols:

¶: start a new paragraph with indentation
sp.: spelling error
cap.: error in capitalization
p.: error in punctuation
v.: error in verb form or tense
∩: change the word order ("She lost her key car.")
vocab.: wrong choice of word (remind for remember)
form: wrong word form (efficient for efficiency)
^: missing letter or word ("He ^ tall.")
gr.: grammar error ("He have gone.")
SB: problem with sentence boundary: fragment or run-on sentence ("Because it was raining.")
SS: error in sentence structure ("He wants that I go.")

A teacher can point exactly to an error by circling or underlining it in the text and writing the symbol in the margin. Or, if the teacher only writes the symbol in the margin, then it is the student's task to figure out exactly where and what the error is.

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From Betty S. Azar, Understanding and Using English Grammar (pp. 392-393).

Guide for Correcting Compositions

To the student: Each number represents an area of usage. Your teacher will use these numbers when marking your writing to indicate that you have made an error. Refer to this list to find out what kind of error you have made and then make the necessary correction.

1	SINGULAR-PLURAL	He have been here for six month. *He has been here for six months.*
2	WORD FORM	I saw a beauty picture. *I saw a beautiful picture.*
3	WORD CHOICE	She got on the taxi. *She got into the taxi.*
4	VERB TENSE	He is here since June. *He has been here since June.*
5+	ADD A WORD	I want ^ go to the zoo. *I want to go to the zoo.*
5-	OMIT A WORD	She entered to the university. *She entered the university.*
6	WORD ORDER	I saw five times that movie. *I saw that movie five times.*
7	INCOMPLETE SENTENCE	I went to bed. Because I was tired. *I went to bed because I was tired.*
8	SPELLING	An accident occured. *An accident occurred.*
9	PUNCTUATION	What did he say. *What did he say?*
10	CAPITALIZATION	I am studying english. *I am studying English.*
11	ARTICLE	I had a accident. *I had an accident.*
12?	MEANING NOT CLEAR	He borrowed some smoke. *(???)*
13	RUN-ON SENTENCE*	My roommate was sleeping, we didn't want to wake her up. *My roommate was sleeping. We didn't want to wake her up.*

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Handout #5
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SAMPLE COMPOSITION

The following composition was written in an hour class period by a Korean girl who had been in the country for six years.

My life 10 years from today

(12?) Let's look at this

~~My life~~ 10 years from today, I will be a married woman. [(7) Thinking about start a family and having a wonderful newly-wed.] But there will be problems though. I will be determined to keep my professional nursing career but I want to have good mother to a child, then I would have to stay home and take care of the baby. but it will be decided from my husband from his wages.

(7) Looking for a wonderful a house in the country side. So that children could grow with fresh, silent and peace life without any noise from the city.

[I would thinking (12?) of visit from my country] so my grandmother see my baby. My grandmother's wish was see the great grandchild before she die. I would like (5+) see my grandmother happy before she die.

My family will visit my sister and our relative from West-coast. because my sister will be (2) live in California. Because she will be going to college from their. We will be going to ~~the~~ Hawaii and Disney world.

I will (4) be visiting our classmate and might be going 10 years class renion if I can. We will (4) be talking about our old days and our marriage life so far.

We (4) go to the parties and (2) having a wonderful life as I can but mostly concentrating on children. Maybe I will give them a private lessons for what they're interested in it. Mostly I will be trying to be a best mother and a wife.

I hope all your dreams come true!

Study p. 100, 3-19, and p. 104, 3-21 about the simple future and the future progressive.

Please make corrections after talking with me.

Handout #6
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Steps in Marking an Uncontrolled ESL Composition

1. Read the composition through without marking any errors.

2. Respond to the content with brief, clear comments.

3. Decide what you most want the writer to attend to when receiving the composition back from you.

4. Make only those suggestions and corrections (both direct and indirect) that will address those concerns.

Remember to:

1. Give positive as well as corrective feedback.

2. Keep suggestions, corrections, and comments brief, clear, and text specific.